

SACRED DANCE GUILD JOURNAL

www.sacreddanceguild.org

WINTER 2006

VOLUME 48, NUMBER 2

"WE COME DANCING" REGIONAL FESTIVALS 2006

Coming to You!

Once again, as in 2004, Regional Festivals are being scheduled across the continent of North America. Many of them are still in the planning stages, so check the website for the latest details.

The general theme is "We Come Dancing." Three events are definite:

April 30, 2:00-5:30 in New York City

We Come Dancing with Dance Legends Matteo and Mary Anthony

July 2-8 in Dowagiac, Michigan
We Youth Come Dancing

(The first ever all youth festival.
See accompanying article.)

October 6-7 in Phoenixville, Pennsylvania

(In conjunction with a liturgical arts festival)

Other festivals in the works include:

Springtime in the Chicago area
"Dance is for Everyone"

(The focus is the physically challenged, elderly and non dancers.)

June in Virginia

Mid July in Toronto, Canada

(In conjunction with the World Dance Alliance Global Assembly)

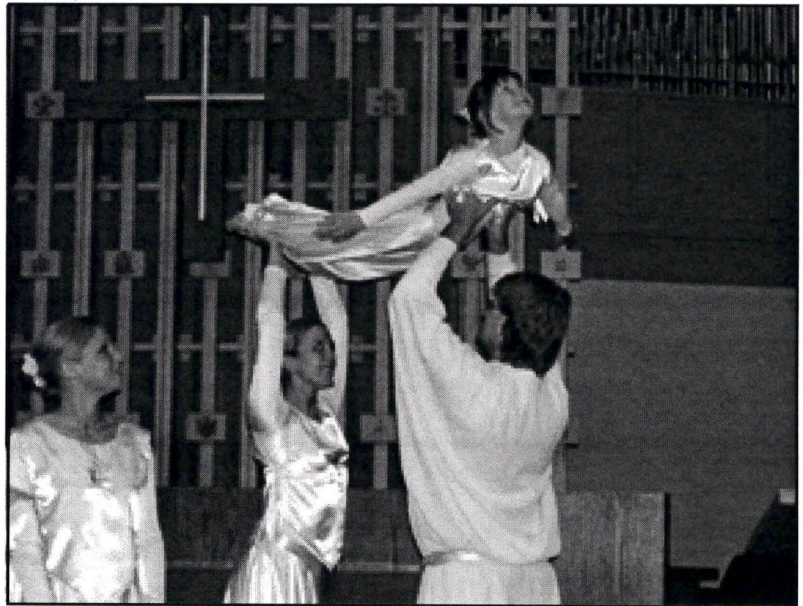
August in Southern New England

Late Summer in Colorado

Autumn in Southern California

New Year's in Hawaii

If you want to schedule one in your area, contact Karen Josephson, Festivals Director, 203-469-4277
karen98jos@aol.com.



Youth Dance (Toy True)

WE (YOUTH) COME DANCING (too!)

The first international SDG youth festival will be in full celebration July 2-8, 2006.

This interdenominational, multi-cultural liturgical dance festival for youth, by youth and about youth dancing is being co-sponsored by the SDG and the West Michigan Conference of the First United Methodist Camps, and hosted by 'Parables,' of Dowagiac, MI.

Learn the dances of other faiths, and explore how different cultures and religions celebrate and glorify the God of all by dancing. We will study dances from the oldest traditional dances that have given roots to liturgical dancing today. Lyrical Ballet will be on everyone's daily routine, but you may choose to experience other styles of your choice. Native American and African dance classes will be offered along with the universal dance styles of modern youth, including Hip

Hop and Rap Movement. Classes will be with professional dancers, National SDG mentors and youth who have established themselves as leaders in liturgical dance.

In the woods of beautiful southwestern Michigan, we will camp, swim, hike, canoe, and play at Crystal Springs United Methodist camp. Other great activities include camping out, a fabulous 4th of July firework display, dancing the sun down on the golden shores of Lake Michigan, nightly mini concerts featuring the faculty and YOU, and the Friday night concert that will be open to the public.

SDG members will be offered a discount on the week-long tuition-plus expenses package price of \$350. Watch for the admission forms on the SDG website. Travel arrangements to South Bend, Indiana are up to each individual, but the camp transportation will be provided to and from

Continued on page 13

President's Letter

Dear Dancers,

Connections. How important they are. When we understand our dance as sacred, our movement is connected both to our inner core and to the most distant murmurs of what's happening in the world we live in.

When working on choreography for worship I constantly ask myself, how are the dancers connecting with each other? Are they looking at each other? Mirroring? Holding hands? If more than one dancer is in the work, they need to relate to each other. And how are the dancers connecting with the congregation? Eye contact? Inclusive gestures? Moving into the aisles? Without connection there is no communication.

At our Board meeting in November in Southern California, we made some wonderful connections. Three local Guild members participated in our meeting. Now, all Board meetings are open. Any Guild member is welcome to attend and permitted to speak. But when members also serve as proxies they take seriously their participation. And they make sure the Board members hear their perspective. We were all enriched by the process.

Moving forward from that meeting, here are some ways we are hoping to improve connections, within the Guild and in the larger world:

1) As described in the new bylaws, we want to establish committees to assist our ten Directors in their work, with the hope that committee members will move on to take a turn at being a Director and Board member.

2) The Board agreed that Festival Committees will no longer be expected to "go it alone" especially when it comes to budgets, finances, and the like. They

will be required to contract with our consultant staff for help and guidance in these matters. Our current administrator, Peggy Hoffman, knows not only budgets but also things like contract negotiations. The Festival Committee will be able to focus on program. This means running a Festival just got easier, and we hope people in new areas will be willing to take one on. Committees for Regional Festivals will be able to do the same.

3) We are taking a new look at our "look." Put your Journal, your directory and a brochure (yes, you should always have a brochure handy) together. Do they look like they came from the same organization? We hope to build a clearer image of who we are in the larger world of dance and spirituality.

4) 2006 will be another year for Regional Festivals. These reach more people than a single big Festival, and also make the Guild visible in more places. This, assisted by a more consistent look, will help more people find us. And bringing in more people, especially in local clusters, enriches the dance for all of us.

Regional Festivals can be large or small, an afternoon workshop, a concert, or a three day weekend. Any of these may be the opportunity you've been looking for to make connections with other dancers in your area. There's more information on this elsewhere in this Journal.

May your dancing connect you with your center, your source, and your community,

Ellen Roberts Young

EllenSDG@cs.com; or find me in your new Handbook and Directory, another change we've made to increase our communications and connections.



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL are by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's address: Toni Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: www.sacreddanceguild.org.

Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$42.00; Two-Year Membership (Domestic AND International, US Dollars) \$70.00; One-Year Student Membership \$25; One-Year Senior (65+) Membership \$30.00; One-Year Group Membership \$85.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$35.00 per year. Members receive:

- Sacred Dance Guild Journal published three times a year
- Membership Directory with geographical and leadership listings printed annually
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held annually in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Reduced cost for all Guild publications
- Opportunity to be listed as a resource in the Online Resource Database
- Opportunity to create your own website to be linked to the SDG website
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Opportunity to be part of the All Members list where sacred dance issues, concerns, and ideas are shared among members from all over the world

Subscription and membership orders should go to Sacred Dance Guild, PO Box 1046, Laurel, MD 20725-1046.

Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/ membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal: journal@sacreddanceguild.org or Toni Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.



Sacred Dance Guild Lakeshore Chapter group member University Church Dance Choir dances "Pie Jesu" from Andrew Lloyd Webber's Requiem.

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EDITORIAL

"How many days 'til Christmas? The active Dance Choir anticipates December as a time to bring forth its most joyous and satisfying work...If you would like to depart from the traditional, consider Benjamin Britten's 'Ceremony of Carols', collections of carols such as The Oxford Book of Carols, A Round of Carols, and Routley's The English Carol. These are unusual and naturals for dance. Bear in mind the definition of carol - 'a ring dance accompanied by singing'...." This quote is from the October 1960 Sacred Dance Guild Newsletter.

Another quote from Sacred Dance Guild Newsletter January 1962: "Why does the church need the artist?...Might it not very well be that under God the arts are the spiritual alarm clocks for our day, to shake us up and bring us into focus, to check the phoney tendencies of the heart, chill us with irony and wake us with beauty and preserve in us a selfhood that many things in our culture conspire to destroy. The arts are certainly full of bad theology, but they also give us the stumbling truth that the human heart is not filled easily. They have the virtue of being alive and the grace to wonder out loud."

I am truly looking forward to the spring issue with the theme "We All Come Dancing," which will feature the mini-festivals. We should have many reports on the gatherings!

Mary Jane Wolbers brought an error in the Fall Issue to my attention: Page 8, Line 4 of the article, "Dancing Our Roots...Stretching Our Branches" should read: "It will be the Fiftieth Anniversary of the S.D.G., etc."

Please continue to send your news, as well as dates for the Calendar of Events, to journal@sacreddanceguild.org or Toni Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and send your news from chapters to Emmalyn Moreno, PO Box 357, San Luis Rey, CA 92068 and from regions to Patricia Bowen, 32 Fairbairn Street No. 2, Ottawa, Ontario, Canada K1S7A3. The deadlines are August 15, November 15, and March 15.

Letters to the Editor

From Karen Nyere

I was fortunate to participate in the Potomac chapter of SDG's "Holiday Dance Sharing" last October. Many wonderful and expressive dances of all styles were shared and danced.

The night before the event, I e-mailed my friend, Brenda about it. I must share with you her marvelous response:

"It's a pleasure to think of you communing with the Universe this weekend, blurring the lines, through dance, whirling in an effort to join again the cosmic dance, and be not who we are now, but who we are in our rawest form before we assume the cloaks of our disguises. That's what it's all about....through dance and through music....through the vibrations we try again to become who we were before we got here, and yet pleasure in the touching of one another in the present in celebration....perhaps there we are the vibration, but here we have the pleasure of touching and feeling the vibration and have another way to express the joy derived therefrom."

Namaste!

In Memory

Mary Johnson (1915-2005)



Mary Johnson died in Peterborough, NH on October 1, 2005. She was a charter member of the Sacred Dance Guild, served as President from 1964 to 1966, and as Archivist from 1986 to 1992. Memorial Donations may be sent to The Alzheimers' Association, NH, Chapter, P.O. Box 207, Concord, NH 03302 or The Peterborough Players, P.O. Box 118, Peterborough, NH 03458. A memorial service was held on November 25, 2005 at the Unitarian Universalist Church, Peterborough.

Mary's daughter's address: Pam Johnson Ross, 454 Juniper Hill Road, Stoddard, NH 03464.

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Workshops, Regional Festivals, Festivals

Dancing in the Kinesthetic Spirit

By Doug Victor © 2005

The kinesthetic sense is comprised of a complex interrelation of proprioceptive structures and nerve endings in our muscles, tendons, ligaments, bones and joints. Along with identified associated structures in our inner ears and brains, it's what makes it possible for us to have a sensed awareness of our movements. To consciously cultivate the kinesthetic awareness enables the dancer in several ways: it provides a grounded connection to the body which then invites the mind and spirit into a complete sense of embodied wholeness; it places our primary native language, movement, first and foremost in the creative process; it serves as a natural internal guide from which the dancer can move to create directly felt and personally meaningful dance expressions;

and it provides a means to connect the inherent richness and beauty of our own moving selves to others in deeply satisfying ways.

The springboard for dancing creatively in the Mettler tradition is the inextricable two-pronged relationship between relaxation and the kinesthetic sense. Both together naturally inform our ways of moving and being still. When the body is in a state of relaxed readiness, of dynamic attentiveness, it is more able to receive and respond to wealth of internal and external inputs necessary for the creation of a dance. When the body is tense, it simply is not ready to do so.

In creative dance, we make up our movements as we move. Nothing is planned ahead, thought out beforehand, or

decided by anyone else but the dancer him/herself by listening to the natural wisdom of his/her own kinesthetic sense. Each movement is created in the moment where being and becoming merge to become one felt and known experience. It happens in the present. It cannot be anticipated or known before we give it life. The same is true for the stillnesses or creative pauses that occur between each movement.

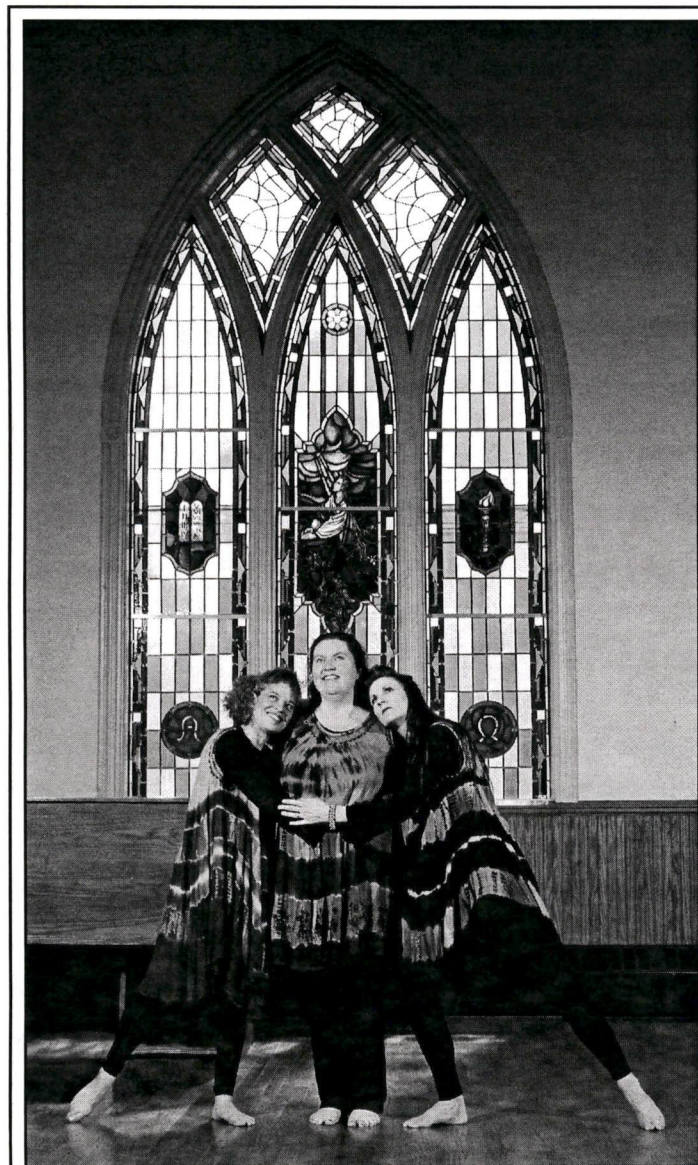
We attend kinesthetically to each movement impulse as it activates our bodies to move in uniquely discovered ways. With each movement, we become an explorer of sorts, continually listening with our whole selves to the kinesthetic sense which guides the journey of our creative movement explorations and leads us to organically seek and discover new and previously unknown ways of moving. Like a scientist, we become an experimenter, eagerly seeking to test out our newly sensed kinesthetic hypotheses.

Every movement, as is the case with every dance, has a beginning, a middle, and an ending. The movement impulse speaks to the force that kicks a movement off as it lives in time across space. Yet it doesn't end there. The kinesthetic sense must be activated throughout the execution of a movement as it must throughout an entire dance. Themes emerge as a movement or a dance itself gets developed through the connected guidance of the kinesthetic sense itself. It is the same with a dance's ending. The kinesthetic sense remains engaged and thus provides the movement material for organic endings to occur.

Over two decades ago world renowned post-modern dancer and teacher, Anna Halprin, spoke clearly to the necessity of developing the kinesthetic sense, reminding us...

"Just as a painter cultivates a keen sense of vision, a musician a keen sense of sound, a cook, a keen sense of smell and taste, the dancer...need(s) to develop a sharp kinesthetic sense. Since movement is basic to life itself... we move all the time...we live our lives through movement, then why not develop this heightened awareness that we may live a more ALIVE life, and all of us become dancers."

{Halprin, A. (1979) *Movement Ritual*. San Francisco Dancers' Workshop: San Francisco. (Anna, now 87 years old, worked with Barbara Mettler. She was also a teacher of Doug's. You may contact Doug at doug.dance@juno.com or 401-521-0546).}



D.E.V.A. Dance Collective (Divine Expressions of Vital Alchemy) believes that in embracing our mother earth we find healing in ourselves. Pictured from left to right are Nancy Graham-Betend, Stacy Taheny, and SDG Lakeshore Chapter member Hazel Ginsberg. Lakeshore member Debra Sawyer is also a leader of the group.

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WORKSHOP or WORSHIP: Is There a Difference?

By Jeannine Bunyan

I stand continually amazed how Sacred Dance assists me to obliterate the line between "Sacred and Secular." It encourages me to look deeply for Holiness in each situation, in each event, calling me to remember that we are one people, one world, with One Benevolent Creator! We who are involved in Movement Ministry, are indeed blessed to experience our total "Beingness" - that is - living with awareness of our integrated Mind+Body+Spirit. At our workshops we find an environment of Unconditional Love, where we are free to explore and express this total "Beingness." It is here that we are free to experiment and make our spiritual inquiries into "Who Am I?" in relationship with God and with each other.

The surprising Spiritual Gift that evolves at our workshops is that what begins as merely a dance exercise is mystically transformed into a fusion of Mind+Body+Spirit. It actually becomes a worship experience of Oneness - Universal Unity! Having experienced this glorious Oneness in a workshop setting (without the usual accouterments associated with worship) we now learn that each aspect of Life is Sacred!

This calls us to the question, "Workshop or worship - Is there a difference?" In answering, I share a lesson learned from an incident that occurred with my church Movement Ministry. Our women felt fortunate when a man decided to join the group. He was a talented ballroom dancer, consequently his creativity brought masculine energy to our choreography. He was also a deeply spiritual man who quickly caught the vision

of the liberating permission to experiment in our workshops. To watch him dance, was to witness a Spirit-filled "Beingness."

The happy occasion arrived when our group was invited to participate in Sunday worship. Our presentation was well rehearsed so, in our customary prayer before dancing, we confidently released our offering into Spirit's keeping. This was the first appearance of our new male addition in the group. I was watching the dance proceed smoothly, when suddenly he broke from the prepared choreography and began moving spontaneously. Seeing his glowing face, it was obvious that he felt Spirit-filled, however it required inspired improvising by the ensemble in order to finish together harmoniously.

In evaluating this "happening," I was reminded how easily we "veterans" accept

our gift of dance. We tend to forget the euphoric freedom first felt with our early discovery that dance is a viable form of worship. What I learned from this is, "Yes, there is a difference between workshop and worship!" The difference is: In a workshop setting, we choose to become vulnerable in order for Spirit to teach us. In a worship setting, we become a chosen vehicle in order for Spirit to speak through us. In workshops God teaches us that all Life is Sacred, so we are thereby granted the additional privilege of experiencing worship as part of the workshop. However, in my capacity as director, I am called to strongly impress upon our dancers that we are required to discern what is appropriate in the workshop or worship setting! In either setting, Workshop or Worship, we are indeed richly blessed.

O Dear Friends in Movement Ministry,

I entreat you to remember: In workshop, God serves us for our spiritual growth - In worship, we serve God! All Life is Sacred. In each situation, each event we are called to

Be A Blessing

(Think of a stately waltz rhythm)

O Lord my God

(& 1 & 2&3)

I bring my mind to un der stand

(& 1 & 2&3 & 1 & 2&3)

I bring my hands to do Love's work

(& 1 & 2&3 & 1 & 2&3)

I bring my feet to fol low Truth

(& 1 & 2&3 & 1 & 2&3)

I bring my heart to be God's Bless ing!

(& 1 & 2&3 & 1 & 2& 3)

Stand erect in reverent expectation.

With right hand, encircle head laterally.

Describe a working gesture with hands.

Take two strong steps straight forward.

Bring hands from heart, forward, up and out!



Sacred Dance Guild Lakeshore Chapter group member University Church Dance Choir dances "Sisters" at weddings, ordinations, on Mother's Day, and other times as relevant to a service (e.g. when the theme is domestic violence). The piece is danced to Chris Williamson's song, "Sister." Pictured from left to right are Stephanie Weaver, Colleen Patikas, Sophia Weaver, Trudy Davis, Madeline Hamblin, Julie Less, Diane Herrmann, Irene Rogers, Gloria Andrews, and Sara Hunter-Smith.

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WE ARE DANCERS

By Judy McHenry

(The following article is from the Sacred Dance Guild Southern California Chapter Newsletter)

We are dancers. Sometimes we waltz when the journey is smooth and all is well. Sometimes we hip-hop, rock and roll, and just bounce along when the joy bubbles up. Sometimes the dance becomes a lamentation when tragedies abound. And sometimes the dance is fulfilled in a quiet, sacred bow when we are overwhelmed by the beauty of God's presence and the holiness of His character. We are dancers.

And we know that dance is not merely a matter of form, but an expression of the spirit. It is a choreography of the soul.

I was 9 years old when my ballet teacher left to dance with the New York City Ballet Company. She handed each of her students a note written just for them. I still have mine. It reads, "You must dance always and keep that divine spirit which makes a great

ballerina." I never became a "ballerina." But I did come to understand my teacher's exquisite admonition: "You must dance always..." It is not how we move; it is how we live.

Dance connects us one on one. Last week, while in Texas, I had my 10 month old grandson, Peyton, with me. We stopped to see an old Victorian house which is now a bed and breakfast hotel. Entering this beautiful home, we could not find anyone to show us around. We walked through the downstairs, but still found no one. As we entered the magnificent dining room, filled with antiques, paintings, and colorful flowers, we heard wonderful classical music playing. I held Peyton in my arms and slowly began to dance around the room.

As I moved along, he lay back in my arms, giving in completely to the experience. He kept staring at me, and was utterly captured by the movement and the music.

Indeed, he was mesmerized. We danced for about 10 minutes, and it was one of the most beautiful experiences I have ever had. We both sensed a wondrous awe. I held him close and whispered in his ear, "Welcome to the world of dance!"

Dance connects us to our fellow dancers. How blessed I was this summer to be sent as a missionary to China. First, though, I needed to attend a week long training session at Lake Cachuma. About 30 other missionaries were there. They were being sent to 5 different countries around the world. We each had to share in the morning worship services. I chose to dance to a hymn, but had never before danced "solo." Through the planning, and during the actual presentation, I felt the presence of my mentor and dear friend, Cathy Saine. Her spirit was right beside me, guiding the dance ever step of the way. I did not dance alone.

Dance connects us to the world. I was sent to China - to a very remote river valley gorge in the foothills of the Himalayan mountains near the border of Burma. Seven of us went as teachers, and were directed by the government that we must not speak about God or religion.

At the end of our month there, we presented a closing ceremony to help say goodbye. Originally, it was planned that I would dance while a soloist sang Amazing Grace. But the Communist government would not approve this. So, we presented the title song from "The Sound of Music" instead. With makeshift candle holders (made from drinking glasses and small pieces of tallow I found), I danced, hoping to represent God's love as light in this world. After we finished, one of the Chinese women came up to me and asked quietly, "Are you a Christian?" When I answered, "I am," she responded joyfully, "Well so am I!" Dance connects us, cutting through political barriers and whole systems of governments.

Yes, dance is a matter of the soul. Now that I am retired, my sojourn is along a new and open path. With excitement and anticipation, I hope to remember always that dance is not so much movement of the body as it is movement of the spirit, connecting us to our God, to one another, and to this beautiful world. Dance is the choreography of the soul. May you dance on, wherever you may be!

BLESSINGS

By Angela Nicolosi

We, Angela Nicolosi and Rick Kesler, are friends of Highlands Nature Sanctuary in southwestern Ohio, an organization that strives to purchase land to let it heal and return to its natural state. On November 5, 2005, the Sanctuary was having a fundraiser to buy Seven Caves, an electrically lit tourist attraction for the last 50+ years. We were invited to create a piece to honor the turning out of the lights and returning darkness to the cave creatures that crave it. Nancy Henry, Director of the Sanctuary wrote an original poem called "Cave of the Heart" based on her discussions with us. The performance was in a cave that has a history of lending

its rock wall shelter to folk dance gatherings in times past. Rick lent his rich voice to the poem, amplified by the cave, and I danced the piece, basing the movement on American Indian Sign Language. Once we finished, the lights flickered and went out.

It was a very moving and deeply spiritual experience for all involved. I knew the sacredness of the movement carried through because there was no applause after we finished, only hushed silence. I wanted to share this to remind guild members that sacred dance belongs in many venues, not just worship. The

week prior to this we offered pieces for "talent night" at a yoga studio. If your church is not ready for your worship dance, consider it an invitation to offer your sacred movement elsewhere.

P.S. After the performance we learned there was someone in the audience whose daughter-in-law performed with Diance Eno (a presenter at the New Hampshire festival who got me/us started down this path)!



Angela Nicolosi

Protecting and Sharing Your Choreography

by Kat Pettycrew, SDG Resource Director, ©2005 Kat Pettycrew

(Editor's Note: I am a Labanotator. Through the years I have included notation by Ted Shawn, early SDG member, and others. If you are unfamiliar with Labanotation, do write me. My four-year old students use it!)

As the SDG Resource Director, one of my biggest problems helping new dancers and choirs is finding documented choreography for them to use. (These are usually untrained dancers who do not have access to a teacher and are trying to share sacred dance on their own.) I assume the lack of documentation is because either non-professional dancers don't really know how to choreograph their work (I use stick people, personally), or, as some dancers have told me, their work is not static and is very interpretive. And one-time interpretive dance is obviously very hard to document. (I wish more dancers could be videotaped; for posterity, teaching, and copywriting.) Another reason frequently cited when I go trawling is fear of someone using the dancer's work without giving credit where credit is do.

I can't do much about unwritten choreography except to ask (beg, plead, grovel) that dancers notate what choreography they can, and share it, both with other dancers and posterity. (I am willing to help with this: copying, decorating, sharing for/not for profit.)

And there is nothing I can do about interpretive and from-the-heart-in-the-moment choreography, except to wistfully think it would be nice for it to be videotaped for posterity (and the Guild!).

Protecting your creative genius and its works is where I can help.

Per United States copyright law, anything (in our field) is automatically copyrighted once it is documented; you have our government's permission to use the little (c) symbol. You then depend on the honor system for people to credit your works. IF you want the ability to chastise someone for NOT crediting your work, you have to pop \$30 to register (R) your work with the US Copyright Office (see notes below).

Now, how simple is that?!

Step 1: Dance.

Step 2: Notate or videotape your choreography.

It doesn't even have to be formal notation, or a notation that others can understand, although that would make my job a WHOLE lot easier. Either of these methods "fix" the material and it becomes automatically copyrighted.

Step 3: Put the little © on your work, the year of creation, and your name. Now you're copyrighted "with notice." © 2005 Kat Pettycrew (Copyright Circular 3.) (If

you're loaning someone a rough draft, mark it Unpublished work © date name.)

Step 4: Mail a copy of your copyrighted choreography to yourself via United States Mail and DO NOT OPEN THE ENVELOPE. (I usually send it registered to myself, actually, because I am naturally distrustful of government agencies.) It is also helpful to put notice on the bottom of your choreography asking people to please credit you when using your work. It re-enforces the © for those who happen to miss noticing it. NOTE: This is not required by copyright law; it's something I picked up from a publisher's lawyer friend.

Step 5: Share your choreography any way you choose to, or just file it for future reference. When sharing written choreography, for money or just as handouts, always make sure the © has copied clearly, and again, if using as a handout at a workshop, ask your attendees to credit your work.

Boom. You've copyrighted your choreography. Go get rich.

One caveat: When someone commissions you to do a piece of choreography, THEY become the owner of that piece in some instances, so don't infringe on their copyrights either. (Or at least acknowledge them.) (Copyright Circular 01.)

A copyrighted work created on or after 1 January 1978 (or created but not published or registered prior to 1 January 1978) is protected for your lifespan plus 70 years. Nice legacy for your children. For works created and published or registered prior to that date, you get to read Copyright Circular 01 on your own - it gets confusing. (See also Copyright Circulars 15, 15A, and 15T.)

Some of us (not me!) are professional sacred dancers, and you probably already know about this stuff, and maybe how to register your work with the U.S. Registration is important especially for those who make money or a living off their choreography, because it establishes a public record of copyright, giving you much more legal recourse against someone who "borrows" your works. You can't go to court without it.

But for those who don't know:

Step 1: Complete a copyright registration application form. You can send in multiple works at one time, but each work will require a separate application form. (Use Application Form PA for choreography.)

Step 2: Attach a \$30 payment to each application. (I'm sure you can write one big check too.) Always double check the fees.

Step 3: Attach 2 non-returnable copies of your work for deposit at the Library of Congress.

Step 4: Put all 3 pieces in an envelope and mail to the Library of Congress Copy-

right Office (Circular 01 for the address). Number the individual packages if sending in multiple applications.

Step 5: Sit back and wait for a certificate of registration or a telephone call requesting more information. The work is considered registered the day it arrives at the Copyright Office, not the day they finally get around to processing it. You might want to send it Registered or Certified or at least request a delivery receipt.

By the way, did you know that if you publish your works, you are subject to the Mandatory Deposit for Works Published in the United States law (Copyright Circular 7D)? How cool is that, to have your group's choreography in the Library of Congress just because you were nice enough to your Resource Director to notate and print out copies for sale or sharing? All you have to do is send two copies of your work to the Library of Congress though, receipt requested, of course. If you spend the \$30 to register your work, you can skip this requirement.

There is one other step I would like to see attached to copyrighting works of sacred choreography SHARING WITH YOUR SDG RESOURCE DIRECTOR! And other dancers, of course.

Websites:

<http://www.copyright.gov/> (The official authority.) See Circulars 01, 03, 7D, 40 and a whole host of others you can look up for yourself.

Courtesy of Connie Tyler:

<http://www.vlany.org/> Volunteer Lawyers for the Arts New York; listings of VLA's across the country. 212-319-2787 in New York. Contact: Ms. Elena M. Paul, exec. director.

<http://www.starvingartistslaw.com/> Contains a listing of regional volunteer legal services for the arts. Billed as self-help legal info.

Advertise in the SDG Journal

Ad per ONE (1) issue	
One-half page.....	\$100.00
One-quarter page.....	60.00
One-eighth or business card....	40.00
Ad per THREE (3) issues	
One-half page.....	\$275.00
One-quarter page.....	150.00
One-eighth or business card....	95.00
Classified Ads and Personals	
1-10 words.....	5.00
11-20 words.....	8.00
21-30 words.....	13.00
31-40 words.....	17.00

For information or assistance in placing an ad, please contact Deena Sherman, at Deenabess@yahoo.com.

Me? A Festival Chair?

By Karen Josephson

Chairing and hosting a SDG International Festival is not as impossible as it sounds. There is work involved, but the rewards are legion. Here are reflections and encouragement from three recent chairs: Wendy Morrell, 2000 in Ottawa, Canada; Stella Matsuda, 2003 in Claremont, California; and Peggy Arthur, 2005 in New London, Connecticut. If you want to explore the idea further, contact Karen Josephson, Festivals Director 203-469-4277, karen98jos@aol.com.

Festival 2000

By Wendy Morrell

I remember clearly driving back to Ottawa from our first Festival in 1994 in Boston after the incredible Closing where members of the Committee and Faculty were wearing Rainbow colored outfits and ribbons. We were about mid way between Boston and Ottawa and we stopped on a country road to gaze awestruck at a double rainbow that was in the sky. At that moment, Ruth and I made a commitment to rearrange things in our lives and dedicate time and energy to creating a Sacred Dance community in Ottawa and a part of the very early dream was to host a Festival here in our City so we could in some small way give back to the great gift that was given to us at the first Festival and all of those thereafter.

At the 2nd Festival I attended in Hawaii in 1995, with just a wee bit of prompting from President Ann Blessin, we announced that Ottawa would host the Festival in the year 2000. This seemed the right time to have a Festival outside of the US for the first time and gave us five glorious years to let it seed and grow. We planted seeds during the 1996/96 year and before Festival 1997 put out a call to friends and dancers in Ottawa to work with us to choreograph Festival 2000. The response was enthusiastic and open. Most of those on the Committee had never been to a Festival, some came forward with special talents to offer but who were themselves not involved in sacred dance but were supporters and thrilled to be involved! I think this is an important aspect that is often not considered. Both our Registrar (a Project Manager by Profession) and our Treasurer (a financial officer by profession) were friends who loved the idea and the concept of sacred dance and what we were doing but were not personally involved and were not at all interested in attending other Festivals etc. This was something they offered to us and had a wonderful experience. From 1997 to 2000, the Festival 2000 Visioning Team planned, danced, worried, laughed, cried and lived a dream

together. As the vision and the plans came to clarity, the details manifested themselves into realities. At times it was effortless, at other times it was hard slogging, but at ALL times there was a sense of community, respect and caring that underlined the sacredness of the dance we were creating as a Festival. I believe that if those taking on the hard work of organizing a Festival can keep that thought at the forefront - that the entire Festival and the process leading to it is a sacred dance of its own that will inspire and fill those who create the event and then spill over to those who participate in so many ways - then the work is a great joy that will provide many years of fond memories and a recognition that our cup runneth over!

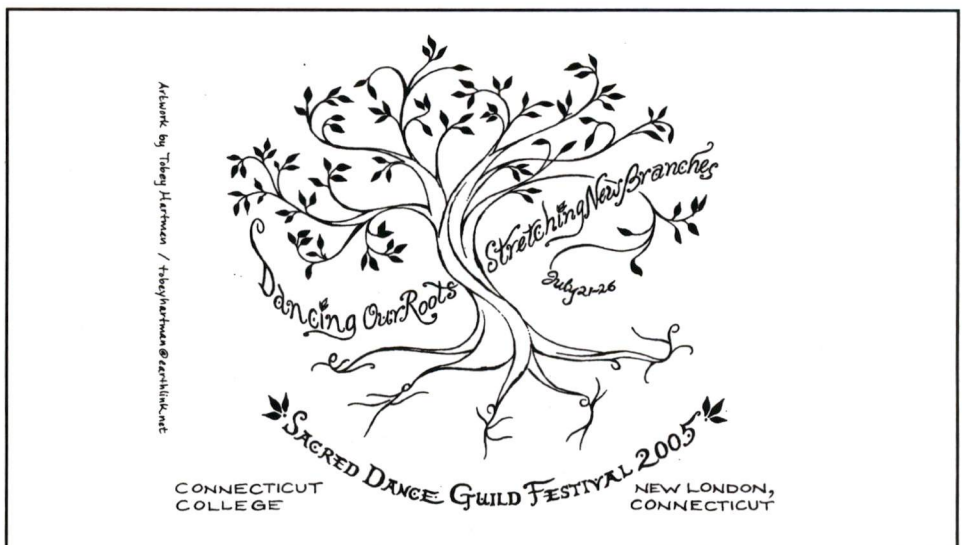
I sent an e-mail out to those who were on our Festival 2000 Visioning team and the memories of this member, Dawn Blakely, says beautifully the feelings that were echoed by all.

"Never before or since have I been part of such a creative and grace-filled process. I believe this awesome experience was possible for a number of reasons. First of all, the entire work of the committee was done within the context of being a community with a common vision. The planning retreats helped tremendously to facilitate both the development of community, and the vision. Secondly, the creative processes were encouraged by and open to all members. Again on our retreats, various activities inspired equality, acceptance, openness, freedom and joy. There was not any part of the festival planning that was not open to group process. Additionally, our process was permeated with enthusiasm and attitudes of abundance, possibility and trust. These are the gifts that our co-choreographers, Wendy and Ruth, share with us all the time, but were felt very strongly through our

festival planning. I have also never experienced the presence of God more fully than through this tremendously creative process. Being part of this amazing group of women as we danced our vision forward is a gift I will treasure for my entire life."

Our registrar Darlene Duguay responded with these thoughts:

- I had lots of fun
- I met new and very interesting people (very different interests and viewpoints from mine)
- everyone was so passionate about the event and what it meant to them - that was a huge benefit - they were working from their hearts
- creativity was encouraged at every step of the process
- everyone respected everyone else (we may not have always agreed on the way they were doing/looking at things, however there was still respect)
- everyone was readily accepted into the group (I know this was particularly the case for me - many didn't realize that I wasn't part of the dance organization - but I wasn't seen as an outsider).
- areas of responsibility were well defined and therefore we were not stepping on each others toes
- there were regular, structured communication vehicles in place (scheduled meetings of sub groups, as well as meetings with the whole committee). These structured communication vehicles were well disguised as "mini" parties and friendly get togethers.
- everyone was willing to pitch in and help another person or group as necessary
- yes it was work work work, but the environment that was developed made it feel like play play play



- I think there was a lot of promotion of our event in Ottawa, long before it happened - thanks to Wendy et al, and this promotion / advertising was an excellent motivator. there was so much positive feedback from outside our group as well as inside the group.
- disagreements, misunderstanding, etc. were handled quickly and discreetly.
- last but certainly not least - Wendy and Ruth are excellent project managers - know what they want but don't micro manage everyone, great motivators and the kind of friends everyone should have.

Festival 2003

By Stella Shizuka Matsuda

In January 2001, the Board asks us, the Southern California Chapter, to consider the prospect of sponsoring the annual Festival. We do not want to be in charge of the Festival. No, indeed! We just are not equipped to undertake this huge event. In November, after much prayer and discussion, we finally consent. And with much trepidation, I hesitantly volunteer to be the chair since I have had some experience as director of dance at the college where I recently retired and also know the local dance community. There is one condition: will this small group be the committee? They readily agree.

It is now early Spring, 2002. We decide on Scripps College in Claremont because of the beauty and peacefulness of the campus, the large rooms available, the cooperation and help of their staff, the delicious meals they would provide, the close proximity to a major airport and the fact that many of our committee members live in this community. (As a side note, we felt it was important that we would be the only group on the campus. The other college we considered would be having many groups including youth sport camps. They also could not guarantee us the spaces until the beginning of 2003).

Summer, 2002. Because we are starting so late, we make a decision to handpick our faculty rather than send out a call for presenters. We meet once a month, with each person reporting on his or her progress. The committees discuss and come to an agreement on each area. Forms are printed and mailed. We wait for the registrations forms to return. How many dancers will attend? We base our budget on 100 people but of course, hope for more. I constantly email Wendy Morrell, chair of Ottawa's Festival 2000 for help. Fortunately I had been to that Festival as well as the 2001 Festival in Hawaii. Having recently been to Festivals helped me to envision what we would like to do in California. One of our committee members, Jim Maynard, also attended Festival 2002 in New Hampshire to bring back



Angel Simmons, a Sacred Dance Guild Lakeshore Chapter member, is director of Moved By the Spirit (MBS) Sacred Dance Company. She dances a "Dance of Deliverance."

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ideas and suggestions. Thank God for Wendy, the other past chairs, and board members who were there to help, support, offer advice and suggestions and just pray for us. And we prayed, we listened, we talked, we worked and we played. We became a close unit and developed deep friendships. We were blessed abundantly as we journeyed together on "Paths of Radiance," which became our theme.

Knowing what we know, would we now volunteer to take up this challenge? Yes!! So I encourage you to come along on this sacred path. And there are two big changes: a handbook has been developed to help so you don't feel you need to reinvent the wheel and an administrative staff now handles the large task of registration and finances. Plus, all the former Festival chairs are here willing to help you in every step of the way.

Blessings and love on your journey,
Stella Shizuka Matsuda
Chair, Festival 2003

Festival 2005

By Peggy Arthur

Festivals energize and empower! Festivals are the life-blood of this Guild. It is at festivals where we come together to learn, create, share, and then return home with new insights to share. During the 2002 Festival in New Hampshire, a group of us first dreamed of the possibility of hosting a festival in Southern New England. We found our site at Connecticut College, New London, CT in 2003. It was that year when

we began in earnest to fashion that dream into Festival 2005.

Why did we sign up for such a mission? First of all, we believe in the sacredness of dance and we love being part of this organization. We also love going to festivals and know how nurturing they can be. During this planning time we got to know each other more fully and indeed became community. Each person brought strength and expertise. Our working together was exciting because we all cared deeply about this creation. Together we were involved in an act of faith and a labor of love.

And then it happens! The Festival begins! People come! The faculty teaches and dancers dance! In the sharing and in the dance, another community is formed. We carry this experience in our hearts and into our lives.

For the team members of Festival 2005, what remains now is gratitude. We are grateful to all who participated and made this a memorable festival. We are pleased that we as team members came together to make a dream come true. We depended on each other. We have gained a deep respect and affection for one another. We value our memories of diligent work, shared meals and long meetings together on *Dancing Our Roots / Stretching New Branches*.

Would you plan a Festival? Gather a group of committed people and jump on board! We will be there to help you. It will be a journey like no other, but it offers great potential for joy!

Peggy Arthur
Festival Team 2005

Kanuga's Lenten Retreat to Focus On Spiritual Exercises

Nancy Roth to demonstrate the link between our bodies, our relationship with God

St. Paul called the body a "temple of the Spirit." What does that mean for our own bodies and our prayer?

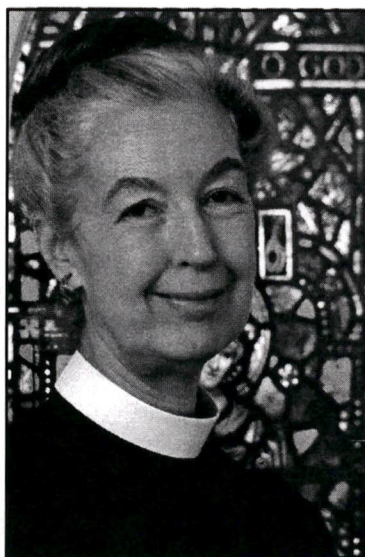
For all who wish to explore the interconnection between their bodies and their relationship with God, Kanuga Conferences will sponsor a Lenten retreat March 7-10 in Hendersonville, N.C. The retreat, led by the Rev. Nancy Roth of Oberlin, Ohio, will provide a rhythm of spoken meditations, physical exercises and times of sharing, quiet and reflection.

Roth, an Episcopal priest, author, dancer and musician, will teach simple exercises, suitable for people of any age or ability, to help participants move ever more deeply into the reality of their bodies as temples of the Spirit.

Exercises will include:

Hatha yoga's basic stretching exercises, attention to breathing and progressive relaxation, with exercises taken from Roth's popular book *Invitation to Christian Yoga* (Church Publishing).

The calm energy-balancing movements of tai chi.



Nancy Roth

Pilates' emphasis on strength in the body's center.

The Alexander Technique's emphasis on proper placement of the skeleton.

Participants will discover ways their spiritual practice can include aerobic

exercise and strength training, as well as the physical movements they do during the course of a day, such as housekeeping, gardening, enjoying a hobby or manual labor on the job.

Participants also will use their bodies to express prayer, whether through words, reflection or silence, using various forms of body-prayer, including walking meditation, circle dances and movement mantras.

Those who attend should bring comfortable clothes that allow free movement. Roth's books, including her recent *Spiritual Exercises: Joining Body and Spirit in Prayer* (Church Publishing), will be available in the Kanuga bookstore.

Roth is an affiliate scholar at Oberlin College and assisting priest at Christ Episcopal Church. She travels widely as a retreat conductor and workshop leader. She is a faculty member of the CREDO project, a week-long wellness program for clergy, and an associate of the Contemplative Project, sponsored by the Foundation for the Meditative Process. She serves as chaplain for the Spouses of the Bishops of the Episcopal Church. Her training has included studying piano at the Juilliard School of Music Pre-College Division, receiving a B.A. in music from Oberlin College and life-long training in ballet and other forms of dance and exercise. She received her M. Div. cum laude in 1981 from the General Theological Seminary.

Roth has authored many books and articles, including *The Breath of God*, *Organic Prayer* (Cowley) and *Meditations for Choir Members* (Morehouse). She and her husband Robert, a church musician, collaborated in editing *We Sing of God: A Hymnal for Children* (Church Publishing). She also wrote *Praying: A Book for Children*, *Tween Prayer* and a series of volumes of meditations on hymn texts: *A Closer Walk*, *Praise My Soul*, *New Every Morning* and *Awake, My Soul* (all available from Church Publishing).

Participants must register in advance for this retreat. Rates are \$445 per person for a double occupancy room, \$535 for single occupancy (based on availability), \$345 for a participating spouse, \$245 for a non-participating spouse and \$295 for commuters (residents of Henderson and bordering North Carolina counties only).

Kanuga Conferences is a year-round Episcopal conference center in the mountains of Western North Carolina. Kanuga-sponsored conferences cover a broad range of subjects and provide education, renewal and refreshment to more than 3,000 guests a year.

For more information or to register online, visit www.kanuga.org.



Sacred Dance Guild Lakeshore Chapter member Michele Marie Beaulieux dances with a ribbon banner at New Hope United Methodist Church in Chicago as part of the worship service on Pentecost Sunday.

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RECOMMENDED READING/VIEWING

For Connie Fisher's Dancing with Early Christians and other books you might like to purchase, write Doug Adams, The Sharing Company, 6226 Bernhard Avenue, Richmond, CA 94805-1658.

For And We Have Danced Volumes I and II write Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. The cost of both volumes is \$30.00 including postage and handling. Editor's note: These are the history of the Sacred Dance Guild and should be in the hands of all members. Volume I was written by Carlyn Reed and Volume II was written by Toni' Intravaia. They make great gifts.

From Betsy O'Neill, President SDG NY/SW Conn Chapter

"Mary Anthony: A Life in Modern Dance" DVD (color, 65 min) Producer/Director: Tonia Shimin.

Shown at SDG Festival 2005, this inspiring film documents the life and career of dancer, choreographer, teacher and

honorary life member of the Sacred Dance Guild, the legendary Modern Dance pioneer Mary Anthony. This wonderful film covers her biography and career highlights and features excerpts from her choreographic works, segments of her teaching classes and interviews both with Mary Anthony and dancers who have worked with her.

To purchase contact: Tonia Shimin (805)685-5580, shimin@dramadance.vcsb.edu or Princeton Books Co., Publishers, pbc@dancehorizons.com (800) 220-7149.

Now in Second Printing: Soul to Sole with Seniors edited by Margaret Taylor Doane and Jeannine Bunyan. This is a sourcebook for adding movement to hymns and Christmas Carols with choreography suggestions by Sacred Dance friends of Margaret.

In honor of their mentor, all ten authors: Bunyan, Tu, Schlegel, Friedrich, Carlson, Grimm, DeSola, Adams, Branigan, and Blessin, have graciously designated all

royalties from this book to go to the Margaret Taylor Doane "Endowment For Dance in Worship and Education" at Pacific School of Religion in Berkeley, Ca. This makes possible semester courses for students pursuing M.Div. and M.A. degrees with emphasis in liturgical dance.

To order send \$17.00 (S&H included) to Jump for Joy Publishing, Attn: Jeannine Bunyan, 9639 Langdon Avenue, North Hills, CA 91343-2104.

"Liturgical Dance" featuring Matteo, Judith Reichsman-Preble and Mary Jane Wolbers, is available in VHS and DVD formats from Insight Media, 2162 Broadway, New York, NY 10024. Phones - 800-233-9910 and 212-721-6316. The listing is in the company's fall 2005 Catalog - Dance on Video and DVD.

Sandra Cerny Minton's Choreography: A Basic Approach Using Improvisation is in its second edition. For further information call toll-free: 1-800-747-4457.

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MEMOS FROM THE MINUTES

EXECUTIVE BOARD OF DIRECTORS MEETING

July 20 and 21, 2005
Connecticut College
New London, Connecticut

Attendees: Ellen Young- President; Stella Matsuda - Vice President; Jolyn Walker - Treasurer (July 20, only); Annmarie Pittman - Recording Secretary; Lucy Knopf - Corresponding Secretary (July 20, only); Karen Josephson - Program Director (July 20 only); Kathryn Mihelick - Development Director; Wendy Morrell - Public Relations Director; Connie Tyler - Membership Director; Kat Pettycrew - Resources Director; Merle Wade - Chapters & Regions Director; Toni Intravaia - Journal Editor; Mary Jane Wolbers - Archivist; Peggy Hoffman - Administrator; Tamara Mingo- Board Member at Large; Pat Woodbury - Incoming Public Relations Director; Mary Katherine Greenlaw - Incoming Vice President; Emmalyn Moreno - Incoming Chapters Director; Cara Nicholl - Student Member; Patricia Bowen - Incoming Regions Director (July 21, only); Karen Wade Culp - Guild Member (July 21, only).

AGENDA: A MOTION to approve agenda with the addition of Interest Groups under New Business and the moving up of the Festival Items to assure they are discussed on July 20, was made by Toni Intravaia and seconded by Kathryn Mihelick. - CARRIED.

EMAIL VOTES since last meeting:

1. The minutes of April 8 & 9, 2005 Executive Board Meeting were approved by email vote on June 24, 2005.

REPORTS: Merle Wade MOVED & Kathryn Mihelick seconded, a motion to accept the reports of the President, Vice President, Corresponding Secretary, Recording Secretary, Treasurer, Program Director, Development Director, Membership Director, Resources Director, Public Relations Director; Chapter & Regions Director, Journal Editor, Archivist & Administrator as distributed. CARRIED.

BROCHURES: A key issue regarding brochures is when to reprint. They are in short supply and the membership dues have changed. It was suggested that a published date be added to the brochure and a note that the dues stated are subject to change by a vote of the membership. It was also suggested that the officers not be listed so that the brochure will not be dated as officers change. The contact should be the "Headquarters" (Administrative Staff) address. Brochures should be stored at the Administrative Headquarters and distributed from there. Connie Tyler offered to put a brochure order area on the Guild website. A MOTION was made by Stella Matsuda and seconded by Lucy Knopf authorizing the reprinting of the Guild Brochure with Peggy Hoffman and Wendy Morrell doing the alterations. CARRIED.

BUDGET APPROVAL: The budget was reviewed and it was noted that the Guild has money to cover the budget deficit thanks to the surplus from the 2003 Festival. It was also noted that credit card processing is now a budget item. Since the reprinting of the

brochure was not in the budget, a MOTION was made by Connie Tyler and seconded by Toni Intravaia to accept the budget with an increase of \$2,000 to cover the printing of the revised brochure. CARRIED.

FUTURE FESTIVALS: Festival 2007: It was reported by Connie Tyler that Northern California would like to host the 2007 Festival, possibly at Mills College in Oakland. A MOTION was made by Wendy Morrell and seconded by Karen Josephson to accept the offer of Northern California to Host the 2007 Festival. CARRIED.

STAFF REPORT: Peggy Hoffman, the Guild Administrator reported the following:

Proposed a refinement in the Guild's banking system. Would like to move the Guild's Suntrust Accounts to Wachovia Bank and Credit Card processing to Verisigns PayFlowLink. This would be more economical. A MOTION was made by Kathryn Mihelick and seconded by Stella Matsuda to transfer Suntrust to Wachovia and the Credit Card processing to Verisigns PayFlowLink. CARRIED.

Proposed a change in the telephone voice mail system for the Guild. With a web based telephone system called GotVMail's VirtualOne, the Guild can have an 800 number without an 800 Charge. This can be expanded to a more complex system as necessary. The 301 office number will still be used by the Board. A MOTION was made by Stella Matsuda and seconded by Connie Tyler that the GotV-Mail's VirtualOne 800 number be installed. CARRIED.

INTEREST GROUPS: Kathryn Mihelick suggested that a way to boost membership would be to require E-Group members to be SDG members. At present there is one E-group, the Catholic Group. This group is not an official SDG sponsored group. Other E-groups could be started. Michelle White has volunteered to set these up as a project. She would then pass the group on to a moderator. A MOTION was made by Connie Tyler and seconded by Merle Wade that present members of the first interest E-Group, the Catholic E-Group, which is already in existence, become an official SDG sponsored group and be exempted from the requirement to be a member of SDG. All other future members of this or any other interest E-group must also be a member of SDG. CARRIED.

Respectfully submitted

Annmarie Pittman
Recording Secretary



With a ribbon banner representing the Holy Spirit, Sacred Dance Guild Lakeshore Chapter member Michele Marie Beaulieux leads the members of New Hope United Methodist Church in Chicago in a procession.

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YOUTH YAK

A New Path for Dancing Youth SDG members

Toy True, Artistic Director for Parables, in Dowagiac, MI, has been named Youth Director for the International Sacred Dance Guild.

The new position, recently created by the SDG, will offer youth a voice in the organization and will begin to explore creative ways to involve youth in existing SDG activities, as well as foster and develop their own programs.

We have a goal to provide a venue for dancing youth to communicate with one another through our website youth page and other events.

The program's development will be fed by the mentorship and support of current SDG members and will be geared toward developing teens into young adult mentors who can assume some national leadership.

"I think the vision is to develop SDG leaders, who come into the organization earlier with vision and energy to foster and develop ideas for long term growth while learning about the history and spirituality of sacred dance directly from international leaders of the field. This concept offers incredible opportunities for young dancers and the overall organization. What a win/

win situation! I am thrilled to be leading such an endeavor."

Although Toy True has danced all of her life, liturgical dance at "the 1997 SDG Festival in Lake Junaluska awakened a new spirit in me. I want young dancers to realize the spiritual connection in their lives sooner than I did, so that their dreams of dancing for the rest of their life can come true no matter who they are or where they live."

True began working with Parables that year and has been a dance mentor to nearly 100 dancers since. Through Parables' programs, outreach, and workshops she has developed young leaders and continues to support groups whom she has helped to begin. "I have had several youth directors graduate from our program who I dearly miss. When you find that talent in someone 16 or 17 and soon you are not mentoring, but collaborating, you know that you are successful, because you begin to mourn as you celebrate their natural progression onto their own programs. It is so fulfilling."

Toy is a member of the Silver Creek United Methodist Church in Dowagiac, MI where she continues to work with Parables, as well as the church's youth band, and teaches Sunday School. She has studied dance at Butler University, and in New York City where she lived for 7 years. An RN with an MBA, she has traveled to over 60 countries as a nurse with Project ORBIS. "While traveling I took advantage of learning local dances, an invaluable benefit of being on the international medical team." Currently she is the Care Management Manager of a Health System in St. Joseph, MI.

Program Notes for Dark Winter

by Connie Tyler

Many important religious holidays occur in the middle of winter, the darkest time of the year. Darkness often evokes images of fear and distress, but it is in the dark that growth begins, seeds in the warm darkness of the soil, and babies in the darkness of their mother's womb. It is not surprising that the middle of Dark Winter is when religions give birth to holidays (holy days) that celebrate renewal and creative growth.

This carol celebrates the holy days of five different groups: the winter solstice, celebrated by many preChristian religions; Judaism's Hanukkah, a celebration of the renewal of faith in difficult times; Christmas, the birth of the Christian Messiah; Mi'raj al-Nabiv, when Muslims celebrate the night the Angel Gabriel took the Prophet Mohammed from Mecca to Jerusalem and on to the gates of heaven; and Kwanzaa, a holiday created in the 1960's by African Americans who decided to create a new tradition to replace those that had been torn from them by slavery. They all have in common the use of candles as part of the traditional ritual.

There are undoubtedly many other mid-winter holidays that could be added to this list. Maybe, over time, they will be.

Winter Song Words

By C. Tyler

A candle's glow
is hard to see in the light.
It is made for the dark,
warm womb, of a winter's night.

Chorus:

*Dark winter
nurturing womb of the year
hold at your center
the spark of the future here*

Solstice night
The yule log burning bright.
Seeds deep in the earth
turn, turn to the light.

Chorus

Small cruse of oil
Gave eight long days of light
Restoring the temple faithful
Their former rites.

Chorus

Tiny Babe,
born from His mother's dark womb
Under a star
Shining over the stable room.

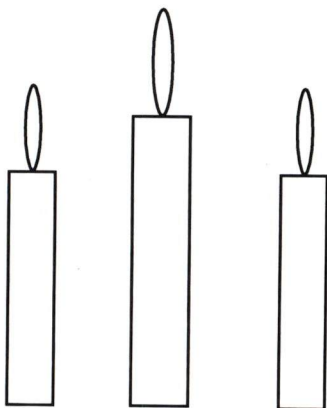
Chorus

Gabriel carried the Prophet
Through the dark night.
To Mecca, Jerusalem,
On 'til Heav'n's gates were in sight.

Chorus

Kwanzaa,
Time of preparation and growth.
The new with the old
Combining the strength of both.

Chorus



WE (YOUTH) COME DANCING (too!)

Continued from page 1

the airport. The camp is located just south of Dowagiac, Michigan and about 25 miles northwest of South Bend, Indiana. Check-in will be on July 2, 2006 at 3 p.m. Check-out on July 8, at 12 p.m. Ages: Junior and Senior High School. Dance experience preferred and SDG and United Methodist dancers will have admission preference.

Modest dancewear will be required, and concert costumes encouraged. Joy is guaranteed!

Camp director: Toy True, SDG Youth Director & Director of Parables in Dowagiac, MI

2005 Festival - Mary Christine and Her Workshop Participants Celebrate the Seasons, the Creed, and the Service

By Judith Reichsman

Even having been present every day in Mary Christine O'Conner-Thomsen's daily class at SDG '05, I still find myself asking, "How could anyone have found a way to do so much within a given amount of time?" Well, Mary Christine decided to make her class into a retreat, and therein may be found the miracle/answer. Time in this class retreat became contemplative time. Time became irrelevant and at the same time, stretchable, flexible, alterable. Our time together became sacred time, take-your-time time, profitable and prophetic time!

Mary Christine gave us paper to use for note-taking each day. In fact, she even gave us time to fill them in during our class time. The heading was "The Word Made Flesh: Today's Focus: _____"

- The first day our focus was Advent, Christmas Time
- The second day was Lent, Easter Time
- The third day was Pentecost Time
- The last day was Ordinary Time.

The rest of the page had the stages/elements/components of a typical Catholic liturgy:

- Preparation
- Gathering
- Psalm
- Alleluia
- Scripture
- Homily/Reflection
- Creed/Faith Statement
- Prayers of the People/Lord's Prayer

- Amen
- Passing the peace/blessing
- Sending forth/recessional

Each day we prepared for the theme/focus of the day...we thought about - how does one prepare for this theme? Rather than launching ourselves headlong into the theme, we prepared - often by the way we approached the space in which we would be spending our time and exploring our theme.

On our first day,

1. Our preparation was started by reading *Ephesians 2:19-20* *You are no longer aliens or foreign visitors: you are citizens like all the saints, and part of God's household. You are part of a building that has the apostles and prophets for its foundation and Christ Jesus himself for its main cornerstone.*

We went up on the stage (our space for the festival) in the mood of preparing our bodies as a building to be inhabited by the Spirit of God. [I personally found myself exploring the dark space just off stage and then feeling the curtains and the wood on the stage, first with my hands, then with my face. The walls were very raggedy, bumpy and my checks went skittering over the surface.]

2. the Psalm -

- i. Remember your love and your faithfulness, O Lord
- ii. Remember your love and have mercy on us Lord...

For this, we focused - through movement

- on Father-Mother-Creator God. We used our hands in this exploration - [I know that mine involved sweeping my arms together, past one another while touching, caressing each other. Something new! I slid my hands in one another and ended in my fingers cupped, facing each other - as if the two hands had become one (and realized that since both hands are connected by my shoulders, there's no danger of their not being one!)]

From here, we explored Advent... waiting. We danced to *O Come O Come Emanuel*. We processed to the song all the way up the aisles of the large concert hall and back down to the stage. Then we took the same route singing *Soon and Very Soon*. What a different way to experience waiting! The contrast between the moods and the two songs was so informative in terms of how we look at, experience Advent! [I personally get tired of *O Come O Come Emanuel* sometimes, even though I adore the O antiphons that are embodied in the song...and *Soon and Very Soon*, with its gospel beat, summons up the great hope in my soul]. Dancing to each opened up different but valuable feelings about waiting. What did we do for Christmas? I have forgotten.

Then for Sending Forth/Recessional, we danced a folk-like dance to a Hebraic sounding version of *Sing Unto the Lord a New Song*. At the end, we faced out of the circle rather than in, and danced our way off of the stage.

A great beginning for a great retreat!

SDG CHAPTER AND REGION NEWS

New York/SW Connecticut Chapter

Our chapter wishes to welcome Susan Russo as our new program chair person. We want to thank Betsy O'Neill for going from that position to president. They both have strong backgrounds in dance. This change is due to our president Ann Pomeroy retiring. We thank Ann for her many years (around 13) as our leader. We all wish her the best in her new home in Las Vegas!

On October 23rd at St. Stephen of Hungary Church in Manhattan, our fall workshop was led by our national guild treasurer Jolyn Walker. Jolyn uses traditional African dance as her base, then adds her own style in her liturgical dance pieces. This year she offered dances for the Christmas season: LET'S PREPARE FOR THE HOLIDAYS IN DANCE! The workshop was an energetic, multi-focused presentation very jazzy for young people (hip-hop), gestural, lyrical, plus use of ribbons. There was something for everyone to take back to their home churches.

Lakeshore Chapter

The Lakeshore Chapter has just completed its first membership directory, featuring full-page descriptions of members and their groups. Thanks to a Community Arts Assistance Program grant from the City of Chicago Department of Cultural Affairs and Illinois Arts Council, a state agency, the directory includes professional photographs of two sacred dance groups and two individual dancers. The compiling and production of the directory were made possible by a grant from the Chicago Community Trust.

The chapter will hold a members-only video viewing on Saturday, January 15, at the home of president, Claudia Sloan. Board members will provide a potluck supper.

The Lakeshore Chapter's mini-festival will take place on Saturday, February 25, at St. Luke's Lutheran Church in Park Ridge,

Illinois. It will include a variety of workshops with the overall theme of "Sacred Dance Is for Everyone."

The chapter's annual sharing of sacred dances will be scheduled for late April at a Chicago-area location to be announced.

In collaboration with Instruments of Music, a Chicago professional dance company, the Lakeshore Chapter held a benefit at the city's Ruth Page Center for the Arts on September 24. Instruments of Music performed a varied program, the highlight of which was "Lifted," a multimedia hip-hop modern fusion ballet inspired by "Jesus Christ Superstar." Afterward, benefit-goers enjoyed a reception hosted by the chapter and a post-performance discussion, "Can Concert Dance Be Sacred?" led by Michele Marie Beaulieux, immediate past president of the Lakeshore Chapter.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907, website www.dancecreative.org.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Exchanges

The Sacred Dance Guild is exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)
dance and the Child International (daCI)
Dance Notation Bureau
International Council of Kinetography Laban (ICKL)
International Council for Traditional Music,
Ethnochoreology
Imperial Society of Teachers in Dancing
International Organization of Transition for Professional Dancers
International Dance Committee of ITI/UNESCO
Laban Institute for Movement Studies, Laban/
Bartenieff Institute
Society of Dance History Scholars
WDA Americas
WDA Asia Pacific



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CALENDAR

January 9-13, 2006 - Dance As Living Scripture Course with Carlo DeSola. Pacific School of Religion, Berkeley, CA. Contact: Doug Adams, 510-849-8285 or e-mail dadams@psr.edu.

January 9-16, 2006 - DMT Theoretical Approaches Wesley Institute, Sydney, Australia. Contact: Laurel Bridges, Wesley Institute, www.wesleyinstitute.edu.au/widmtic.aso

January 14, 2006 - "Light the Fire in My Heart" with Joann Flanigan, Hawaii Chapter, Contact: Pulelehua@mac.com or call 808-386-8883

January 17-21, 2006 - Improvisation for Dance Therapy, Wesley Institute, Sydney, Australia. Contact: www.wesleyinstitute.edu.au/widmtic.aso

January 21, 2006 - Contemplative Dance Day-Long Workshop for those Experienced In Contemplative Dance/ Authentic Movement, Philadelphia, Pa. Contact: Alton Wasson altonwasson@comcast.net

January 30-February 7, 2006 - Sacred Dance for Healing, Wesley Institute, Sydney, Australia. Contact: www.wesleyinstitute.edu.au/widmtic.aso

January 2006 - Dance Meditation Workshop at the Cathedral of St. John the Divine with Omega Liturgical Dance Company, New York, NY. Contact: Janet Weeks, jweekscohen@yahoo.com or phone: 718-243-1825.

February 5, 2006 - Winter Workshop, New York/SW Connecticut. Contact: Carol Sundquist, Chapter Representative 914-948-7755.

February 5, 2006 - New York/SW Conn. Chapter Workshop, St. Stephen of Hungary Church, Manhattan, NY. Contact: Betsy O'Neill at 212-535-4235.

February 24-26, 2006 - Contemplative Dance Introductory Workshop Weekend, Westfield, MA. Contact: Alton Wasson: altonwasson@comcast.net

April 11-14, 2006 - Bartenieff Fundamentals, Wesley Institute, Wesley Institute, Sydney, Australia. Contact: www.wesleyinstitute.edu.au/widmic.aso

April 30, 2006 - "We Come Dancing with Mary Anthony and Matteo", St. Stephen of Hungary Church, Manhat-

tan, NY. Contact: Betsy O'Neill at 212-535-4235.

May 23-June 2, 2006 - Workshop in Greece "Pilgrimage: Journey to the Source" Contact: Alton Wasson: altonwasson@comcast.net

July 17-22, 2006 - World Dance Alliance Global Assembly, Toronto Canada.

Executive Board Meetings

Spring Meeting: March 2006, Laurel, MD
Annual Meeting: TBA

Sacred Dance Guild Web Site:
www.sacreddanceguild.org

You can apply for membership to the Sacred Dance Guild in three ways: 1) Complete the form and return with your membership dues. 2) Join online at our website, www.sacreddanceguild.org. 3) Email to: Peggy Hoffman (see address below).

Name _____	Address _____	City _____	State/Province _____
Country/Zip/Postal Code _____	Phone _____	Email _____	
Membership Dues:		1 year Domestic/International Membership	\$42
		2 year Domestic/International Membership	\$70
		1 year Student Membership	\$25
		1 year Senior (65+) Membership	\$30
		1 year Group Membership	\$85
		Life Membership	\$1,000

Please make checks payable to Sacred Dance Guild or charge your membership by providing the following information.

Visa _____ Mastercard _____
 Card Number _____
 Exp. Date _____ Amount Charged _____ Signature _____

Please return to: Peggy Hoffman, P.O. Box 1046, Laurel, MD 20725-1046, e-mail phoffman@worldnet.att.net



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